ARC
Glass/Handel

ANTHONY ROTH COSTANZO
Jonathan Cohen / Les Violons du Roy

DECCAGOLD

Anthony Roth Costanzo – Countertenor
Jonathan Cohen / Les Violons du Roy

Recorded by David Hinitt at Salle Raoul-Jobin,
Palais Montcalm, Québec City, Québec, Canada
Produced by Adrian Peacock

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ANTHONY ROTH COSTANZO
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01. **The Encounter** *(1000 Airplanes on the Roof)* 4:09
Philip Glass, arrangement: Michael Riesman

02. **Pena tiranna** *(Amadigi di Gaula)* 6:41
George Frideric Handel
Libretto: anonymous

03. **Liquid Days** 5:13
Glass, arr. Riesman
Lyrics: David Byrne

04. **Rompo i lacci** *(Flavio)* 5:58
Handel
Libretto: Nicola Francesco Haym

05. **Lascia ch'io pianga** *(Rinaldo)* 4:37
Handel
Libretto: Giacomo Rossi

06. **In the Arc of Your Mallet** *(Monsters of Grace)* 4:38
Glass, arr. Riesman
Poem: Rumi

07. **Vivi, tiranno** *(Rodelinda)* 5:31
Handel
Libretto: Haym

08. **Inumano fratel** *(Tolomeo)* 2:04
Handel
Libretto: Haym

09. **Stille amare** *(Tolomeo)* 5:34
Handel
Libretto: Haym

10. **How all Living Things Breathe**
(The Fall of the House of Usher) 4:10
Glass
Libretto: Arthur Yorinks

11. **Ombra mai fu** *(Serse)* 3:20
Handel
Libretto: Nicolò Minato

12. **Hymn to the Sun** *(Akhnaten)* 9:55
Glass; Glass in assoc. with Shalom Goldman, Robert Israel, Richard Riddell
Vocal text derived from original sources by Shalom Goldman

First of all, I think it's great that you're reading the liner notes. Not a lot of people do that these days. I suppose that's because artists explaining their work can be trying, so I am going to stick to the basics. I'm a countertenor, and I've spent half my career singing baroque music and half my career singing contemporary music. Handel defined me. Glass changed me. I wanted to put both of them on the same album, but I didn't know if that made any sense. Lo and behold, I realized that both use repetition in their own ways, and the distinct rituals they create produce emotion. The repetition, Handel with his "da capo" or A-B-A form and textual repetition, and Glass with his seemingly mathematical permutations, can almost peel away layers of human psychology. (See, this is exactly what I was worried about doing when trying to describe the album.) In truth, I can't say precisely why the two work together so well, but I can say that the resulting combination, and the musical collaborations this recording represents, feel very deeply me. I've always maintained that the relationships you have determine the art you make. That proved especially true for me here, whether being inspired to match the timbre of the oboe in the moment while recording, relying on vocal techniques I've cultivated over 20 years of studying with the same teacher, or referencing an ethics course I took at Princeton when constructing my take on a libretto. I rely so much on family, friends, and colleagues, that I looked to almost all of them to think of a title for the album. The things we came up with together are mostly ridiculous and utterly perfect: "Sex, Drugs and Classical Music," "Modern Humanness," "Go, Crystal Tears," "Liquid Everything," "Failed Entertainment," "ARC AF," "A Countertenor Named Desire," "Drink Me," "Earlier Than Thou," "Exotically Modern Styles," "100% 50/50," "Cognitive Dissonance," "Dining In with Anthony," "Be that Way with Me," "Don't Contradict Me," "Bitter Drops," "Fragile Glass, Handel with Care," "Double Standards," "Color Me Anthony," "Counterclockwise Costanzo," "Baroque N' Glass," "Surprise Party," "This Bliss is Mine," "The Flying Countertenor," and "Dial ARC for Anthony." But ultimately, simplicity reigns supreme and we wound up with just my initials. First of all, I think it's great that you're reading the liner notes… wait! This isn't the da capo. This isn't the da capo. This isn't the da capo. This isn't the da capo. This is not the da capo. This is not the da capo.

— Anthony Roth Costanzo

Countertenor Anthony Roth Costanzo began performing professionally at the age of 11 and has since appeared in opera, concert, recital, film, and on Broadway. Costanzo has performed with many of the world's leading opera houses including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, English National Opera, Houston Grand Opera, Opera Philadelphia, Los Angeles Opera, Canadian Opera Company, Glyndebourne Opera Festival, Dallas Opera, Teatro Real Madrid, Spoleto Festival USA, and Finnish National Opera. In concert he has sung with the New York Philharmonic, Berlin Philharmonic, San Francisco Symphony, London Symphony Orchestra, Cleveland Orchestra, and National Symphony Orchestra, among others. He has performed at a wide-ranging variety of venues including Carnegie Hall, Versailles, The Kennedy Center, The Metropolitan Museum of Art, National Sawdust, Kabuki-Za Tokyo, Joe's Pub, The Guggenheim, The Park Avenue Armory, and Madison Square Garden. Costanzo is a Grand Finals Winner of the Metropolitan Opera National Council Auditions and won first prize in Plácido Domingo's Operalia Competition. He was nominated for an Independent Spirit Award for his role in a Merchant Ivory film. He has begun working as a producer and curator in addition to a performer, creating shows for National Sawdust, Philadelphia Opera, the Philharmonia Baroque, Princeton University, WQXR, The State Theater in Salzburg, and Master Voices. Costanzo graduated from Princeton University where he has returned to teach, and he received his masters from the Manhattan School of Music. In his youth he performed on Broadway and alongside Luciano Pavarotti.

JONATHAN COHEN
Conductor | Harpsichord

Jonathan Cohen is one of Britain's finest young musicians. He has forged a remarkable career as a conductor, cellist and keyboardist. Well known for his passion and commitment to chamber music, Jonathan is equally at home in such diverse activities as baroque opera and the classical symphonic repertoire. He is the Artistic Director of Arcangelo, Music Director of Les Violons du Roy, Associate Conductor of Les Arts Florissants, Artistic Director of Tetbury Festival and Artistic Partner of the Saint Paul Chamber Orchestra. The 2018/19 season also sees return visits to Orchestra of the Age of Enlightenment, Saint Paul Chamber Orchestra and Les Violons du Roy, and debuts with the New York Philharmonic, Mozarteum Orchester, Royal Northern Sinfonia and the BBC National Orchestra of Wales. He returns to the BBC Proms for Theodora with Arcangelo, the ensemble which he founded in 2010. He has toured with them to exceptional halls and festivals including Wigmore Hall London, Philharmonie Berlin, Kölner Philharmonie, Vienna Musikverein, Salzburg Festival, and Carnegie Hall in New York. Arcangelo is busy and much in demand in the recording studio, partnering with fine soloists such as Iestyn Davies (their Arias for Guadagni won the Recital Category at the 2012 Gramophone Awards and their recording of Bach cantatas was best Baroque Vocal recording in the 2017 Gramophone Awards), Anna Prohaska, and Christopher Purves. Their recording of CPE Bach Cello Concerti with Nicolas Altstaedt on Hyperion Records won the BBC Music Magazine Awards' Concerto category in 2017.

LES VIOLONS DU ROY
Chamber Orchestra

The chamber orchestra Les Violons du Roy takes its name from the renowned orchestra of the court of the French kings. The group, which has a core membership of fifteen players, was brought together in 1984 by founding conductor Bernard Labadie. The 2018/19 season marks the arrival of acclaimed British conductor Jonathan Cohen as music director. Using replicas of period bows on modern instruments, the ensemble plays works from the Baroque and Classical periods with an approach strongly influenced by current research into historically-informed performance practice. The orchestra also regularly delves into the repertoire of the 19th and 20th centuries. Les Violons du Roy is resident at Palais Montcalm – Maison de la musique in Quebec City and a regular feature on the Montreal cultural calendar. The ensemble makes regular visits to New York City and Los Angeles and has performed dozens of times in Europe at such legendary venues as the Concertgebouw in Amsterdam and the Berlin Philharmonie. The orchestra is also known to wider audiences thanks to the many broadcasts of its concerts and recordings. Les Violons du Roy's discography boasts 33 titles, including three Juno Award–winning albums and one Félix Award winner. The ensemble has released recordings on the labels Dorian, ATMA, Naïve, Hyperion, Analekta and Erato/Warner Classics. This recording with countertenor Anthony Roth Costanzo is the ensemble's first album released on Universal Music's Decca Gold label.

FIRST VIOLINS
Pascale Giguère
Maud Langlois
Nicole Trotier
Michelle Seto
Brett Molzan
Inti Manzi

SECOND VIOLINS
Pascale Gagnon
Noëlla Bouchard
Véronique Vychytil
Angélique Duguay

VIOLAS
Isaac Chalk
Annie Morrier
Jean-Louis Blouin

CELLOS
Benoit Loiselle
Raphaël Dubé

DOUBLE BASS
Raphaël McNabney

FLUTE
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OBOE
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TRUMPETS
Benjamin Raymond
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TROMBONES
Renaud Gratton
Hugo Bégin

TUBA
Daniel Hill

HARPSICHORD
Mélisande McNabney (Glass)
Jonathan Cohen (Handel)

ARCHILUTE & BAROQUE GUITAR
Daniel Zuluaga

HARP
Antoine Malette-Chénier

01. **The Encounter** *(1000 Airplanes on the Roof)*

Ah!

02. **Pena tiranna** *(Amadigi di Gaula)*

Pena tiranna io sento al core,
né spero mai trovar pietà.
Amor m'affanna, e il mio dolore
in tanti guai pace non ha.

I feel a tyrannical pain in my heart,
and never hope to find peace.
Love hurts me, and my sadness,
in all its multitudes, has no cure.

03. **Liquid Days**

Oh Round Desire
Oh Red Delight
The River is Blood
The Time is Spent

Love likes me
Love takes it shoes off and sits on the couch
Love has an answer for everything
Love smiles gently...and crosses its legs
well here we are well here we are

Sleep
Sleep

Sleep...Being in Air
Sleep...Turning to speak
Sleep...Losing our Way
Sleep...Pour it all Out

We are old Friends
I offer Love a Beer
Love watches Television
Love needs a bath
Love could use a shave
Love rolls out of the chair and wiggles
on the floor
Jumps Up
I'm Laughing at Love
Drink Me
Drink Me
Drink Me
Drink Me

Drive...Why do You Ask?
Breaths...Still is the Night
Drive...It is much Further
Sleep...Than We Thought

In Liquid Days
Land Travel(s) Hard
Fly Home Daughter
Cover Your Ears

04. **Rompo i lacci** *(Flavio)*

Rompo i lacci, e frango i dardi
Che al mio sen Amor scagliò.
Ma poi senza l'idol mio
Come, o Dio! Viver potrò!

I break the bonds of love and fend off the darts
cupid shoots into my chest.
But without my love,
how, oh God, can I live.

05. **Lascia ch'io pianga** *(Rinaldo)*

Lascia ch'io pianga
mia cruda sorte,
e che sospiri
la libertà.
Il duolo infranga
queste ritorte
de' miei martiri
sol per pietà.

Let me cry
about my cruel fate,
and sigh
for freedom.
May sadness
untie these ropes
of my suffering,
and have pity on me.

06. **In the Arc of Your Mallet**
(Monsters of Grace)

Don't go anywhere without me.
Let nothing happen in the sky apart from me,
Or on the ground, in this world or that world,
Without my being in its happening.
Vision, see nothing I don't see.
Language, say nothing.
The way the night knows itself with the moon,
Be that with me. Be the rose

Nearest to the thorn that I am.
I want to feel myself in you when you taste food,
In the arc of your mallet when you work.
When you visit friends, when you go
Up on the roof by yourself at night.
There's nothing worse than to walk
Out along the street without you.
I don't know where I'm going.
You're the road and the knower of roads,
More than maps, more than love.

07. **Vivi, tiranno** *(Rodelinda)*

Vivi, tiranno,
io t'ho scampato;
svenami, ingrato,
sfoga il furor!

Volli salvarti
sol per mostrarti
ch'ho di mia sorte
più grande il cor.

Live you tyrant,
I rescued you;
Cut my veins, ingrate,
unleash your rage!

I wanted to save you
only to show you
that my heart is bigger
than my fate.

08. **Inumano fratel** *(Tolomeo)*

Inumano fratel, barbara madre,
ingiusto Araspe, dispietata Elisa,
Numi, o furie del Ciel, Cielo nemico,
implacabil destin, tiranna sorte,
tutti, tutti v'invito
a gustare il piacer della mia morte.
Ma tu, consorte amata,
non pianger, no, mentre che lieto spiro;
basta che ad incontrar l'anima mia,
quando uscirà dal sen, mandi un sospiro.

Inhuman brother, barbarous mother,
unjust Araspe, pitiless Elisa.
Gods, or furies of heaven, hostile heaven,
implacable destiny, tyrannical fate,
all of you, I invite all of you
to taste the pleasure of my death.
But you, my cherished lover,
don't cry, no, for I am happy;
let it be enough that when you encounter
my soul
leaving my breast, you send a sigh.

09. **Stille amare** *(Tolomeo)*

Stille amare, già vi sento
tutte in seno, la morte chiamar.
Già vi sento smorzare il tormento,
già vi sento tornarmi a bear.

Bitter drops, I already feel you
in my chest beckoning death.
I already feel you extinguishing my
torment,
I already feel you returning me to
happiness.

10. **How All Living Things Breathe**
(The Fall of the House of Usher)

How all living things breathe,
From the lowliest animal,
To a leaf tilting to the sun,
To the mold spreading on the stones of the house.
What thoughts they must have.
What plans they must have made
To shape the destiny of Usher.
What thoughts they must have,
Plans they must have made.

11. **Ombra mai fu** *(Serse)*

Ombra mai fu
di vegetabile
cara ed amabile
soave più.

Never was shade
from a plant
more dear, more lovely,
more sweet.

12. **Hymn to the Sun** *(Akhnaten)*

Thou dost appear beautiful
On the horizon of heaven
Oh, living Aten,
He who was the first to live.
When thou hast risen on the Eastern Horizon
Thou art fair, great, dazzling,
High above every land,
Thy rays encompass the land
To the very end of all thou hast made.
Thy rays encompass the land
To the very end of all thou hast made.

All the beasts are satisfied with their pasture,
Trees and plants are verdant,
Birds fly from their nests, wings spread,
Flocks skip with their feet,
All that fly and alight
Live when thou hast arisen.

How manifold is that which thou hast made,
Thou sole God,
There is no other like thee.
Thou didst create the earth
According to thy will,
Being alone, everything on earth
Which walks and flies on high.

Thy rays nourish the fields
When thou dost rise
They live and thrive for thee,
Thou makest the seasons to nourish
All thou hast made,
The winter to cool
The heat that they may taste thee.

There is no other that knows thee
Save thy son, Akhnaten,
For thou hast made him skilled
In thy plans and thy might,
Thou dost raise him up for thy son
Who comes forth from thyself.

There is no other that knows thee
Save thy son, Akhnaten,
For thou hast made him skilled
In thy plans and thy might,
Thou dost raise him up for thy son
Who comes forth from thyself.

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